

IJ-ELTS

e-ISSN: 2308-5460

Volume: 2, Issue: 1
[January-March, 2014]

International Journal of English Language and Translation Studies

Editor-in-Chief

Mustafa Mubarak Pathan
Department of English Language & Translation Studies
The Faculty of Arts, the University of Sebha
Sebha, Libya
editor@eltsjournal.org

Senior Associate Editors

Dr Nicos C. Sifakis, Hellenic Open University, Greece
Dr. Anastasia Novoselova, Birmingham Metropolitan College, UK
Dr. Muhammad Abdel-Wahed Ali Darwish, Assiut University, Egypt
Dr. Abdurahman Ahmad Hamza, The University of Sebha, Libya
Dr. Firdevs KARAHAN, Sakarya University, Turkey
Dr. Sabria Salama Jawhar, King Saud bin Abdul Aziz University for Health Science, KSA
Dr. Claudia Porter, Oregon Health and Sciences University, Oregon, USA
Dr. Kuniyoshi Kataoka, Aichi University, Japan
Dr. Choudhary Zahid Javid, Taif University, KSA
Sayed Khaja Ahmad Moinuddin, MANUU, Hyderabad, India
Dr. M. Maniruzzaman, Jahangirnagar University, Bangladesh
Dr. Nagamurali Eragamreddi, Faculty of Education, Traghen, Libya
Dr. Zaheer Khan, University of Benghazi, Libya
Dr. Mzenga A. Wanyama, Augsburg College, Minneapolis, USA
Mirza Sultan Beig, S. R. T. M. University, India
B. Somnath, VNGIASS, Nagpur, India
Dr. Hassen ZRIBA, University of Gafsa, Tunisia
Dr. Sana' Akram Saqqa, Al-Jouf University, KSA
Mariam Mansoor, The University of Sebha, Libya
Safia Ahmed Mujtaba, The University of Sebha, Libya

Assistant Editors

Omran Ali Abdalla Akasha, The University of Sebha, Libya
Dr. Prashant Subhashrao Mothe, Adarsh College, Omerga, India
Elena Bolel, Maltepe University, Istanbul, Turkey
Noura Winis Ibrahim Saleh, The University of Sebha, Libya

Technical Assistant

Samir Musa Patel, India

Indexed in: *DOAJ, Index Copernicus International, Islamic World Science Citation Center, Linguistics Abstracts Online, Open J-gate*

www.eltsjournal.org

Trevor Griffiths's Comedians from Marxist Perspective

[PP: 190-197]

Jayalakshmi B.

Government Home Science College
Holenarasipura, Hassan
Karnataka, **India**

Abstract

Trevor Griffiths is one of the leading contemporary playwrights of Britain. One of his well known plays *Comedians* was staged in 1975 in London under the direction of Richard Eyre. Due to the artistic excellences, the play has been the focus of constant research studies for scholars and critics across the globe. As an attempt in this direction, of exploring the uncovered aspects of the play and shedding light upon the central themes of the play from a new perspective, the present paper discusses the play *Comedians* from the Marxist point of view. The term comedy interests everybody when it leads to fun but it really strikes in Griffiths who explores the meaning from Marxist viewpoint. While exploring and discussing this concept of comedy in the *Comedians*, with all its intricate aspects, attempt has also been done to elaborate upon the interpretation and comprehension of the term in Marxist School of thought. The detailed analysis and interpretation of the term 'comedy' in Marxism has been offered with the dialectic arguments from the characters, who interpret the term comedy from their own perspectives, to support the arguments of the paper.

Keywords: Trevor Griffiths, Marxist perspectives, British playwright, interpretations of comedy, comedians.

The paper received on: 24/01/2014 Accepted after peer-review on: 18/02/2014 Published on: 01/03/2014

Suggested Citation:

B. , Jayalakshmi (2014). Trevor Griffiths's *Comedians* from Marxist Perspective. *International Journal of English Language & Translation Studies* Vol-2, Issue-1, 190-197. Retrived from <http://www.eltsjournal.org>

I. Introduction

The aim of the article is to explore the hidden meaning of comedy from Marxist perspectives. The paper discusses the various stages of arguments made by characters in the play who interpret the comedy from their own view point. The paper also investigates the issues like race, sex and women who are always targeted in comedy with reference to the arguments of the characters in the play. Hence it tries to unravel the meaning of comedy, by analyzing, that comedy need not be funny always but should give the factual accounts of the society to keep the audience in light always.

2. Background to the Author and the Play

2.1 The Author

Trevor Griffiths is one of the Marxist playwrights in Britain. He has been writing plays for stage, screen and cinema since 1969. Some of his plays are adaptations of works of the famous writers such as D.H. Lawrence and Anton Chekhov. His political presence, and Marxist stance, is felt in almost all of his plays. He is well-known for his stage play *Comedians*. The play was first produced in Nottingham Playhouse on 20 Feb 1975 under the direction of Richard Eyre. Later, it became tremendously popular with its series of productions in London at Old Vic and at Windham's theatre on West End. Garner Jr (1999) describes it as the 'season's most significant play' (p. 128). It has been acknowledged that Griffiths not only tries to rejuvenate the concept of stand-up comedy or Music Hall comedy but brings out the politics of comedy for the first time on stage. The stand-up comedy creates a direct contact between the audience and the actors.

2.2 The Play *Comedians*

The play *Comedians* is about the budding comedians who have come from different working class background to learn the stand-up comedy modes under the guidance of Eddie Waters. Eddie Waters is the teacher, whose job is to train these budding comedians before an audition conducted by Bert Challenor, an agent's man. Challenor has to select these comedians according to the demands raised from the audience. After the audition, he selects only Sammy Samuels and George McBrain who indulge only in sexual and racial stereotyped jokes. He also underestimates the other comedians where he finds their performances as poor and not funny.

The play is set in a classroom in Manchester. The setting of the play manifests the working-class atmosphere. Not only the class room but the students in the class belong to the different working-class backgrounds. The school was constructed in 1947; 'small investments and antique furniture' Griffiths (2007, P.215) shows dilapidated condition of the school. The description goes on-

"This room on the ground floor, is smallish, about a dozen chipped and fraying desks, two dozen chairs set out in rows facing the small dais on which stands the teacher's desk, with green blackboard unwiped from the day's as stand beyond". Griffiths (2007, P.215).

The School Caretaker arrives first and starts wiping the blackboard which is scribbled with filthy words. Their hurried life style, pressurized work, delay to the class reveal that they are already employed in different jobs which is the reason why they have come to attend the evening classes of Eddie Waters. Every student wants to try their luck in becoming rich and famous. It is their working class background and poverty which has brought them here to earn name and fame overnight and not their social urge or concern to enlighten the audience. The play consists of many working-class comedians hailed from different class and race backgrounds. They are Gethin Price, a British Railway driver, one of the budding comedians who 'wears a flat Lenin-like cloth or denim hat, which he leaves on', (P.215) and arrives in a drenched condition; George McBrain and Mick Connor are Irish workers; Sammy Samuels, a

Manchester Jew, runs a small club; Phil Murray works as an insurance agent and Ged Murray works as a milk vendor.

As the central, recurrent, dominating theme of the major works of Griffiths', Marxist ideas are apparent everywhere in the play. These Marxist ideas form the basis of investigation and discussion in this paper. Though a lot has been written on the play, the present article investigates the play in the light of Marxist perspective to unravel the hidden Marxist ideas.

3. Comedians from Marxist Perspective

The play seems to be a conglomeration of laughter and politics from Marxist perspectives. It takes up an apolitical subject like comedy and brings out the various political ambiguities behind it. Griffiths encountered some of the stand-up comedians when he visited an inn and there he thought of writing a piece of play as part of reviving the concept of standup comedy which created a revolution on British stage. The opening scene of the play takes place in a very casual mood where the budding working-class comedians have come to attend the evening class. Peter Buse (2001) observes in his Book "*Drama + Theory: Critical approaches to modern British Drama*" quoting from Louis Althusser's *Ideology*:

The school is instrumental in the reproduction of capitalist relations of production because its ideology is the 'ruling bourgeois: an ideology which represents the school as a neutral environment purged of ideology' (p.94).

Louis Althusser, one of the well-known Neo-Marxists, discusses two types of ideologies-RSA and ISA. The former refers to the institutions which suppress the individuals through violence but the latter through its ideologies. The school, where these budding comedians have been trained plays a vital role here. They are trained with two different ideas of Eddie Waters and Bert Challenor who inculcate their own political ideologies into their minds. The dialectical relationship between Eddie Waters and Bert Challenor represents the dichotomy between the socialist and capitalist world. Their idea about the comedy is quite poles apart and they strongly oppose each other's phenomenon.

3.1 Eddie Waters' Marxist concept of comedy

Waters believes that mere entertainment will never reform the society by its conventional approach towards comedy. Hence he promotes the idea of subverting the traditional norms in comedy which acts against the capitalist concept of 'feeding ignorance' in standup comedy. On the other hand, Waters tries to enlighten the audience rather than entertaining them with false tricks which is often used by most of the ordinary comedians. "True comedy, for Waters, is more than just a form of entertainment; it is a tool for confronting the often painful truths of people's lives", believes Garner Jr. (1999, p.132). He wants to venture a new set of comedians who could enlighten the audience by telling the truth. It is very clear that Waters' ideological concepts of comedy do not go with Challenor's whom he dislikes from the very beginning:

"I didn't like what they stood for. I've been a union man all my life, it wasn't that . . . They wanted the market . . . They wanted to control entry into the game. I told 'em comedian (*odd, particular emphasis*) worth his salt could ever 'federate' with a manager. (*Pause, sniff.*) And as far as I'm concerned no comedian ever did . . ." (p.221).

Structurally the play consists of three acts. The first act concentrates on the ideological stance of Waters in training his working class students. He also tries to convince them that comedy is nothing but telling the truth. In the beginning, the comedians are asked to practice tongue-twisters such as 'The traitor distrusts the truth'. Even the phrase literally represents that the joke which does not carry truth is nothing but a mere futile effort to make people laugh and it also denotes that a capitalist comedian never likes the idea of telling truth before its audience. Unless a comedian realizes the real problems of his people, he cannot become a

successful comedian. Somehow Waters does not agree with the 'crappy jokes' his students practice before him. He says 'we work *through* laughter not *for* it' (P. 26). It is not just making money and becoming rich in overnight, the performer should make his audience realize the truth around him and the same idea prefigures in Griffiths' another play *Occupation* (1970), where Antonio Gramsci says 'it is revolutionary duty to tell the truth'. Griffiths emphasizes that a Marxist comedian is bound to tell the truth before his audience. It is interesting to note here the revolutionary stance of Eddie Waters in defining the concept of comedy:

It's not the jokes. It's not the jokes. It's what lies behind 'em. It's the attitude. A real comedian – that's a daring man. He *dares* to see what his listeners shy away from, fear to express. And what he sees is a sort of truth, about people, about their situation, about what hurts or terrifies them, about what's hard, above all, about what they want. . . . (P.227).

The speech made by Waters fails to catch the attention of his comedians, because they are in such hurry that they want to become successful comedians as early as possible. He further accuses them for using sexual languages in their comical limericks which does not sound meaningful and degrades the position of women. He says 'it's a joke that hates women *and* sex' (P.228). He severely criticizes the sexual rhyme composed by Gethin Price. Such kind of jokes targets the weaker section of society such as women, blacks, Jews, and cripples. Instead of making realize the bare facts to the people, they are involved in the hackneyed comical stuff. In order to win the audience attention, comedians should not mislead them by using sexual or racial stereotyped jokes. The crappy jokes such as 'cough the world coughs with you. Fart and you stand alone'(P.224) may entertain the audience but fails to serve its purpose as it keeps the audience in dark and leaves them in ignorance without changing the situation:

A joke that feeds on ignorance starves its audience. We have the choice. We can say something or we can say nothing. Not everything true is funny, and not everything funny is true. Most comics feed prejudice and fear and blinkered vision, but the best ones, the best ones . . . illuminate them, make them clearer to see, easier to deal with. We've got to make people laugh till they cry. Cry. Till they find their pain and their beauty. Comedy is medicine. Not coloured sweeties to rot their teeth with. (P. 229).

The speech made by Waters is really striking and thought provoking from Marxist stand point and it also reveals Waters' stance in defending true comedy. For Price, to become a comedian is only to be loved by the people but Waters remarks that every comedian should be loved by his audience only then he could successfully deliver his job, he further opines:

“. . . we must mark *their* pain with laughter, our own with tears? People deserve respect because they are people, not because they are known to us. Hate your audience and you'll end up hating yourself.” (P. 235).

For Waters comedy is an education, it should make people see what they are unable to and it should make them confront with the social experience, their poverty and miseries. Comedy is nothing but delivering their everyday life experience in a more humorous way. They need not invent any comical gestures but it should be presented in the light of pain and insult. Hence comedy should be used as a weapon to educate them and make them confront with these stereotypes. A real comedy should empower the audience in a rational way. Hence, he urges the comedians to be overt and truthful in their performance and in delivering their jokes only then one would become a successful comedian by serving the genuine purpose to the society. The dialectical confrontation between Price and Waters continues further. Waters argues that Price could not maintain the thing called truth throughout his

performance and hence it ends in a fiasco. Price also argues that nothing has changed in his performance except it lacked truth because 'truth' is not beautiful rather very harsh to accept. He severely criticizes saying:

You think the truth is *beautiful*? You've forgotten what it's *like*. . . . Truth was a fist you hit with. . . . Just like you fifty years ago. We're still caged, exploited, prodded and pulled at, milked, fattened, slaughtered, cutup, fed out. We still don't belong to ourselves. Nothing's changed. You've just forgotten, that's all. (P. 261).

For Eddie Waters, comedy must be truthful and should not be aggressive. On the other hand, Price proves that it is not only beautiful but even harsh when it becomes truthful. On the whole, the play presents the three important characters such as Eddie Waters, Bert Challenor and Gethin Price where they remind the notions of thesis, anti-thesis and synthesis from Marxist view point. Garner calls Price, 'a beast shuffling towards Bethlehem to be born' (P.136). Griffiths has assigned the role of revolutionary comic mode for Price just to balance the Capitalist and Marxist world. Griffiths' main intention is that a true comedian should understand the very pulse of his audience in exploring human concern in a revolutionary mode. Though Price seems to possess revolutionary potentialities, yet he lacks the energy to lead it because his anger never permits him to do so. It also throws light on the passiveness of working class people in Britain who lack ideological stance of Waters and active energy of Price to combat with the right-wing ideology. In this regard, Garner (1999) rightfully remarks that:

Griffiths' is a drama of ideas, and early plays in particular are often structured to set the representatives of these ideas in dialectical relationship to one another: Kabak and Gramsci (*Occupations*), Ford and Tagg (*The Party*), Challenor and Waters (*Comedians*). (P. 188).

3.2 Bert Challenor's capitalist concept of comedy

On the other hand Bert Challenor is of the opinion that comedy is nothing but a mere entertainment, as long as people laugh, the capitalist continues to make profit out of it. One of the theorems in standup comedy is-a joke is funny only if the audience laughs at it. The same idea is employed by Challenor in appointing these working class comedians. It also manifests the fact that he has employed working class comedians only to exploit them which reveals the capitalist world.

Bert Challenor is an agent's man. While representing the capitalist world, he has to select these working class comedians to the club just for the sake of mere entertainment. He is described in the beginning as 'His self-regard is almost a mannerism, though he retains a residual lithe charm' (P.236). Before wishing them for the audition, he gives a piece of advice which shows his capitalist demands:

. . . I'm not looking for philosophers, I'm looking for comics. I'm looking for someone who sees what the people want and knows how to give it them. It's the people pay the bills, remember, yours, mine . . . Mr Waters'. We're servants, that's all. They demand, we supply. Any good comedian can lead an audience by the nose. But only in the direction they're going. And that direction is, quite simply . . . escape. We're not missionaries, we're suppliers of laughter. (P. 238).

It is clear that Challenor does not want to compromise with his capitalists 'demand' which should be met with proper 'supply' by these working class comedians. He wants mere entertainment which is purely based on the theory of 'demand and supply'. In order to meet the demands of the audience the workers has to sweat a lot. He comments on their performance saying that some of the jokes were old-fashioned and very few were nice. He

tells them that people do not want to learn lessons and it is not the comedians' business to teach them. He warns Samuels about the climax which is not found in his jokes, and it is really essential because that is what people expect according to him. Yet, he likes his show and it is a great sin of a performer to embarrass the audience. Challenor does not want his comedians to be didactic in their performance. He calls Price's performance as 'aggressively unfunny'. Further Challenor suggests four golden rules for the aspirants in a very capitalist way:

. . . One. All audiences are thick, collectively, but it's a bad comedian who let's 'em know it. Two. Two laughs are better than one. Always. Three. You don't have to love the people, but the people *have* to love you. Four. Sell yourself. (P.256).

It is very clear in his stance that what he all wanted were the above said criteria. Finally he selects only two of them and they are McBrain and Samuels. The others are rejected because they do not qualify according to the needs of his capitalist agenda. It is an utter defeat on the part of others. It is really interesting when Gethin Price asks him about his performance but Waters says it was quite 'terrifying'. According to Price they were 'sold out' because they could float with the system whereas Ged Murray and Connor were not selected and remained in the same position as before.

3.3 *How to sell yourself*

The selling takes place in Act Two. Audition begins in Act Two before the Concert Secretary, where the comedians struggle to impress the agent. It is Mick Connor who stages first and kicks off the programme. His jokes are filled entirely with Irish culture. He directly targets the Irish priests who pretend that they are listening to the church confessions. It seems that they are seeking pleasure in the name of religion by listening to his devotees which is nothing but a sort of voyeurism. The priest tells that he has 'fornicated' yet he listens to other's private life stories to comfort them. It also throws light on the politics of religion. Connor further cracks jokes by disclosing a strange thing in Ireland that a woman is not supposed to take contraceptive pills which is considered as blasphemous! On the other hand, Sammy Samuels mocks at his own Jewish class where he sarcastically brings out the rich Jewish culture of lending money. One of the most discernible things in the play is each one of the characters unravel the cultural, racial and sexual politics in a comical way to make the audience aware of the society around them. Phil and Ged Murray, with their ventriloquists dummy, on the other hand, try to narrate a Pakistani rape charge to the audience. Though they struggle to manage the things by singing a song, at the end it is found a futile one in convincing the agent. Again, McBrain tries to involve himself in mocking his own Irish culture and also talks of sexual politics of wife swapping. That is why, Garner (1999) very rightfully comments:

Griffiths is interested, among other things, in the relationship between politics and sexuality: the deformation of sexuality by existing forms of social relationship, and the frequent conflict between sexuality and political commitment. This concern with personal as a field of the political receives one of its most sophisticated explorations in *Comedians*, which address issues of class and social change by considering the Psychology of laughter and the relationship of comedy to social and political awareness. (P.188)

Act two ends with the last performance of Gethin Price, where Price "emerges, carrying the tiny violin and bow. . . . His face has been subtly whitened to deaden and mask the face. He is half clown, half this year's version of bover boy. The effect is calculatedly eerie, funny and chill" (p. 249). Price is one of the complicated, at the same time interesting, characters that Griffiths has ever created. There is a drastic change in the attitude of Price; he

is no longer the Act one Price but a transformed one. Garner opines “Comedy is an act of aggression, a verbal punch for Price” (1999, p.137). He feels so desolated that he puts the violin down and crushes it like a cigarette. He feels so violent that he utters, “Wish I had a train. I feel like smashing a train up. On me own. I feel really strong. Wish I had a train. I could do with some exercise” (P. 249). He also does few karate exercises. He begins his show with a male and female dummy where he violently asks her various questions regarding her sexual desires. His anger is so violent that he tries to hurt the female dummy by pinning flower to its breasts which starts bleeding. At last he cries, “Still I made the buggers laugh . . . (P.251). Though he seems to be possessing all the revolutionary potentialities, yet, he lacks energy to lead it. Andrew Stott in his book *Comedy: The New Critical Idiom* (2005) observes:

“Price is clearly the most artistically gifted and ideologically motivated of the comedians, yet he produces work that is dramatically out of place in the club setting and stretches the definition of comedy until it is entirely unrecognizable.” (P. 110).

The play never ends formally but it is an open ended one. The climax is remarkable in the sense that it ends with the ideological aspect of the politics of Hindu religion. Patel cracks a beautiful Marxist ‘joke’ from his own country where Hindus in India are not supposed to eat beef as it is considered sacred animal:

(Laughing, excited) It’s very funny, it’s very, very funny. A man has many children, wife, in the South. His crop fail, he have nothing, the skin shrivel on his children’s ribs, his wife milk dries. They lie outside the house starving. All around them, the sacred cows, ten, twenty, more, eating grass. One day he take sharp knife, mm? He creep up on a big white cow, just as he lift knife the cow see him and the cow say, Hey, aren’t you knowing you not permitted to kill me? And the man say, What do you know, a talking horse (P. 264).

It is the only joke which makes Waters laugh for the first time in the play. It is Griffiths’ intention to leave the decision to audience because they have to make a proper decision because that is the responsibility of an active audience.

4. Sum Up

The present article attempted to explore the hidden meanings of the term comedy from Marxist stance. The paper also discussed the dialectical arguments of the characters in the play who interpret the comedy from their own view points. Attempt was also done on investigating the manipulation of various issues such religion, race, sex and women etc for the purpose of cheap comedy in the capitalist trend of ‘demand and supply’ for gaining profit at any cost. It is the issue raised and exploited by Griffiths again and again to raise awareness among the people towards real meaning and essence of the term ‘comedy’ which he tries to convey through his characters from his Marxist perspective. The debates over the real meaning and purpose of comedy, among the major characters in the play, unravel the meaning of comedy as perceived by Griffiths which implies that comedy need not be funny always but should give the factual accounts of the society to keep the audience in the light.

About the Author:

Jayalakshmi B. is currently working as an Assistant Professor of English in the Government Home Science College, Holenarasipura, Hassan, Karnataka, India. She completed M. A. in English Literature in 2006 and has been teaching English since then in various colleges. Her major research interests include British Drama, Conversation Skills, Indian Literature and Teaching English as ESL.

Work cited

- Buse, Peter. (2001). *Drama + Theory: Critical approaches to modern British drama*. Manchester: Manchester University Press.
- Demastes, William W. (1996) *British Playwrights 1956-1995: A Research and Production Source Book*. USA: Greenwood Press.
- Garner Jr. Stanton B. (1999) *Trevor Griffiths: Politics, Drama, History*. The University of Michigan Press: U.S. A.
- Griffiths, Trevor. (2007) *Comedians in Theatre Plays Two*. Spokesperson: Nottingham.
- Griffiths, Trevor. (2007) *Occupations in Theatre Plays Two*. Spokesperson: Nottingham.
- Stott, Andrew. (2005) *Comedy: The New Critical Idiom*. Routledge: London.



Table of Contents

Sr. No	Paper Title / Author(s) / Country	Pages
1	Editorial -Mustafa Mubarak Pathan, Libya	03
2	A Model for Cognitive Process of Neologisms Translation -Seyed Mohammad Moghadas and Masoud Sharififar, Iran	04-19
3	Abel's Identity Crisis and his Journey to his Native Self in ' <i>House Made of Dawn</i> ': A Critical Analysis Perspective -Irem Seklem, Germany	20-30
4	Diversity vs. Difference: A Critical Analysis of Hybridity and Cultural Identity Crisis in the Novels of Cheikh Hamidou Kane and Chinua Achebe -Alassane Abdoulaye DIA, Senegal	31-44
5	Exploring the Struggle for Survival and Clashes of Generation Gap and Racial Pride in Lorraine Hansberry's ' <i>Raisin in the Sun</i> ' -Dr. C. N. Baby Maheswari and Dr. Katyayani Sangam, Kingdom of Saudi Arabia	45-53
6	Face Value: The Effect of Ethnicity and Gender on Student Expectations of English Language Instructors in the UAE -Nausheen Pasha Zaidi, Amy Holtby, Ernest Afari and David Thomson, UAE	54-68
7	Guidelines for Effective TAP (Translation for Academic Purposes) Tutorial Courses -Elham Yazdanmehr and Sara Shoghi, Iran	69-78
8	Learn and Unlearn: Drama as an Effective Tool in Teaching English Language and Communication -Shibani Banerjee, India	79-91
9	Reading Stories to Enhance English Grammar Intake: Correlational Analysis -Yoseph Gebrehiwot Tedla and Mekwanent Tilahun Desta, Ethiopia	92-105
10	School-Aged Children and Adult Language Production in an Indonesian TV Show -Kisno and Dr. Sanggam Siahaan, M.Hum, Indonesia	106-119
11	Situated Motivation: A Framework for how EFL Learners are Motivated in the Classroom -Truong Sa Nguyen, Vietnam	120-129
12	Teaching English Idioms through Mnemonic Devices at SSC Level in Pakistan Sidra Mahmood, Pakistan	130-140
13	Teaching Unplugged: Applications of Dogme ELT in India -Sadeqa Ghazal and Dr. Smriti Singh, India	141-152
14	The Usefulness of Translation in Foreign Language Learning: Students' Attitudes -Ana B. Fernández-Guerra, Spain	153-170
15	The Uses of ' <i>bahi</i> ' as a Discourse Marker in Daily Libyan Arabic Conversations -Khadeja Mujtaba Ahmed, USA	171-181
16	Trauma of War as a Paradigmatic Discourse in Doris Lessing's ' <i>Martha Quest</i> ' and ' <i>A Proper Marriage</i> ' -Dr. Deepti Dharmani and Anu Sheokand, India	182-189
17	Trevor Griffiths's Comedians from Marxist Perspective -Jayalakshmi B. , India	190-197